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THE CRAYON.

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THE TORSO.

“— quando omnibus omnia large,
Tellus ipsa part naturae daedala rerum.” *Lucretius.*

(Translated for THE CRAYON from the German of Adolf Stahr.)

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CHAPTER I.

GENERAL CHARACTERISTICS OF GREECE.

NATURE, the universal mother, is also the mother and the nurse of Art. Greek Art was cradled into life at the bosom of Greek Nature, and for the understanding of the one, the study of the other is indispensable. The virtue and energy of the Greeks, the high tone of their culture, their matchless creative genius, the beauty and versatility of their efforts in every department of Art, the delightful amenity of their manners, the graceful ease blended with the solemn dignity of their public life; all these admirable characteristics of Greece must, to some extent, be accounted for by the peculiar influences of nature and locality, as well as the exquisitely propitious climate of the country.

The ancient Greeks seemed to be deeply conscious of their advantage, and the Greek poets and philosophers never tired in dwelling upon them with devout rapture. The Greek evidently looked upon his country, its nature, its climate, as the crowning grace of Creation, as the central heart of the universe. Plato says, that Pallas, Athene herself, fixed upon Greece as the suitable dwelling-place of her beloved people. The Greeks accordingly deemed themselves intellectually superior to the rest of mankind. Who ever was not a Hellenist was, in their estimation, nothing short of a barbarian. And to rule over a barbarian well became a Greek. But this assumption of universal supremacy was rooted rather in the mental aspiration than in the filibustering propensities of the people; and hence the imperishable influence of Greece upon all succeeding generations.

Greece actually reconciled the Orient with the Occident. She acted as mediator between the Eastern and Western Hemispheres. She brought the culture of Asia and Africa home to the mind of Europe, at the same time engraving upon the Greek nature the product of Oriental civilization. The Greek, with his observing faculties and keen perception, knew how to grapple boldly with every suggestive element of foreign lands; he took them home with him, worked them up according to his own standard of excellence, and actually wrought them into something like perfection. In her outward nature Greece presents an exqui-

site picture of Oriental nature idealized. Her intellectual life, in common with her spheres of Art, present a repetition of the Oriental mind, but a repetition vastly improved and indefinitely spiritualized. These oriental affinities strike one everywhere in Greece. Look at her geographical position. Hellas, after all, is at best but a small area of territory, extending only over the small southern portion of the great peninsula, which is bounded on the east by the Black Sea, and on the west by the Adriatic. Greece, by her position, might with perfect propriety be called a territorial work of Art, indeed possessing all the requisite elements for the creation of Art: a territory so neatly and conveniently laid out, that every point of it can be comprehended at a glance, at the same time compactly bound together, so that all the component parts admit of the greatest possible variety, without interfering in the least with the greatest possible unity. Bröndstedt, the distinguished Danish virtuoso and traveller, says, “that there is no other land on the face of the earth which amalgamates so happily with the waters of the ocean, which presents such a remarkable combination of the beauties of all other European countries together. The traveller, who, after wandering along the banks of the Peneios, over the vast fertile plains of Thessalia, beholds for the first time the valley of the Tempe, is really overcome with astonishment. But a moment before he might have fancied himself in the midst of the bountiful corn-fields of Denmark, “when lo! the lovely and withal picturesque scenery of voluptuous Italy bursts upon his eyes like a vision of “Fairyland; and, after walking a little distance further on in the valley, he is spell-bound by the grand and majestic characteristics of Swiss landscape unfolding before his gaze new and hallowed vistas, that electrify his mind and stir his soul to the very depths of emotion. Hellenic nationality, with its unbounded elasticity, could never have become so strong, if the ground from whence it sprung had not been so solid. Only in a small territory laid out so aptly, yet guarded so vigilantly, could a national life have been developed, guaranteeing every possible latitude to the liberty of the individual, yet offering every possible support to the security of the state; while in the unmanageable coast lands, in the unwieldy valleys of the Orient, the uncontrollable masses could only be kept in order by the iron grasp of despotism, and the dangers to the state could only be averted by annihilating the liberty of the individual.”

Diminutive Greece was furthermore blessed with genial

conditions of soil and climate. Equally removed from the excesses of emasculating luxuriance, as from those of desolating barrenness, soil and climate created a happy atmospheric medium between labor and pleasure, repose and activity, dullness and exhilaration. Not that Greece was precisely what one would call a paradise or a land of milk and honey and the like, or a fairy land, with idyllic groves and shepherds, as some of the poets of the 18th century will have it, whose morbid love of vapid sentimentality evidently possesses greater attractions for them than the vigorous beauty of the practical tendencies of Greece. Says the celebrated German aesthetician and virtuoso Vischer, who has passed considerable time in Greece, and of many of whose masterly descriptions we gratefully avail ourselves in this chapter, "The aspect of the country is, at first sight, "much rougher than one would have expected. Viewed "from an elevation, it presents an appearance of an ocean of "petrified waves shut in on all sides by weird-like mountains, "which are extremely rugged and rocky, and, of course, "less forest-girded now than in times of yore. Under such "picturesque and invigorating influences, the ancient Greeks "could not possibly have been so effeminate and fastidious, as aesthetical sentimentalists are pleased to represent them. Their sense of the Beautiful, however refined and delicate, was, in fact, rocked in a cradle of solid, "substantial oak. They were strong, in spite of their beauty, and beautiful in spite of their strength. Think of all the vigorous Homeric barbarians, who overran their hallowed grounds, hunting lions and boars, and the wild bulls of the mountain. Think of the grim Dorian running riot in the wilderness, and talk no longer about the effeminacy of the ancient Greeks. Yet the eye which knew how to boldly face the lion of the forest, also knew how to linger reverentially upon soaring peaks and towering mountains. The mind grew strong in the same proportion as the soul grew tender. If the ruggedness of nature forced the mind into struggles and deeds of daring, its sublimity sent a thrill through the heart, and soothed it into contemplations and into thoughts of beauty. The graceful undulations of the mountain-ranges, the immense variety, and yet harmonious unity of these rocky heights, presenting, as they do, a singular combination of steepness and symmetry, suggestive of brute, reckless Nature and refined, thoughtful Art, constantly stood like towering guardian angels before the mind of the ancient Greeks, and laid the foundation for their admirable plastic genius."

Fancy the panorama of sublime form and shapes, and lines and colors, seen through the pure atmosphere of Greece, fanned by delicious zephyrs, with the magnificent canopy of Grecian skies above, and bathed in the waters of the ocean, that proudly swelled around the coasts of Hellas! Think of the influence which such a panorama must have produced upon the Hellenic mind, and let Homer tell how the hoary Deep itself became for the Greek a School of Beauty:

"As when from gloomy clouds a whirlwind springs, That bears Jove's thunder on its dreadful wings, Wide o'er the blasted fields the tempest sweeps; Then, gathered, settles on the hoary deeps; The afflicted deeps tumultuous mix and roar; The waves behind impel the waves before, Wide rolling, foaming high, and tumbling to the shore: Thus rank on rank, the thick battalions throng, Chief urged on chief, and man drove man along."

The sublime ruggedness of the Greek mountain is singularly typical of the Dorian character, and stands in bold relief to the Ionian gentleness of the valleys. But the ruggedness was as far removed from Oriental cruelty, as the gentleness of the Ionian was from Oriental inanity.

In the plants of Greece we find the same plastic type of character, ever lifting up, never depressing the imagination. Even the olive tree, however much it resembles our willow, has not a particle of the willow's elegiac sentimentality. The leaves of the Grecian olive tree, as thick almost as leather, present a crisp little shield against the assaults of the wind, while our willow-leaves are constantly trembling in the most uncomfortable manner, presenting a melancholy sense of desolation, and giving other unmistakable signs of a lack of vigor. Grecian and Italian plants are generally of moderate size. The richer glow of many Grecian plants is chastened down by the rigid, almost crystalline shapes of the fibres of the leaves, as for instance in the Grecian plane and maple-tree. The hue of the trees is quite brilliant, and they preserve their beautiful green long after the meadows have become parched. The graceful, maiden-like elegance of the Grecian laurel tree must be realized, in order to catch the full spirit of the myth of Daphne; and the Grecian umbellifer must be seen in order to realize the meaning of the form of a Grecian temple pillar.

The animal world in Greece presents the same delightful traits. We borrow again from Vischer: "Countless locusts are chirping in the meadows and lawns, thousands of nightingales singing in myrtle-groves, in the shade of olive trees, in plane tree woods, and in dusky thickets of orange and lemon trees. Partridges coqueting with the sportsman, brilliant lizards striving to escape from the bite of the venomous serpent, huge vultures flapping about with solemn voracity, pelicans and storks lurking near the sea for prey; and, high up in the air, soaring above all, proudly hovers the eagle—the thunder-bearing bird of Jove. Although the early heroes of Greece waged ceaseless war against all ferocious beasts, they did not succeed in exterminating the lions and serpents and eagles and vultures, for the Greek poets and artists frequently met with one or the other of these various types. Greece possesses also the noblest type of the delicate oriental race of horses, and to judge from the marble steeds on the Parthenon, Phidias evidently had at all times many superb models at his command."

Everywhere in the organic, as in the inorganic nature, an indescribable atmosphere of beauty surrounded Grecian humanity, kindling in the children of Hellas enthusiastic

adoration of Beauty and unextinguishable love of Art. This radiance of Beauty illuminated the entire Hellenic horizon, here in the dazzling rays of the sun, or there in the enchanting panorama of colors, the prismatic children of light. This beauty shone from the radiant blue of the starry heavens and the surging billows of the sea.

Again the Greek drank in beauty from the purity and clearness of the Grecian air. In the heats of the summer he found delightful relief in the invigorating fragrance of woods and forests, and mountains, in the cooling breezes of the ocean. Beauty everywhere arrested, fascinated, educated his eye; here through the harmonious shapes and lines of a beautifully formed continent, again through the gracefully undulating waves of the heaving sea; Beauty followed him everywhere into groves and under trees, in woods and fields, in the silvery purling of the gushing spring, and among the thousandfold specimens of the animal and vegetable world. Beauty was here and there, and everywhere; and, soaring above all these galaxies of natural beauty, was the divine form of Greek humanity, created after the image of God.

Hippocrates expressed the opinion that the Hellenic heavens produced the most perfect and beautiful specimens of organic and inorganic creations, and bestowed upon them singularly harmonious spiritual and material affinities. It is this which makes the physique of the Greek so typical of his intellectual character. "His physique was strongly developed, and at the same time his figure was slender, and his movements subtle. The finely vaulted breast was still more powerfully developed by gymnastic exercises. The peculiarities of the Greek profile are well known. Greek Art copied it from Greek Nature, and wrought it out to the greatest degree of perfection. This profile is still to be found in Greece to this day: the straight line connecting the forehead and the nose, the large eye, the full, rounded chin, the broader face designated by Aristotle as the Ionian type, which answers to the beau ideal of the Greek artists. The Dorian physiognomical formation, which reminds one of the profiles seen in sculpture anterior to the era of Phidias, may be thus described: a thin, sharp face, a retreating forehead, a keen, aquiline nose, a graceful mouth, with a dimple almost constantly playing around it, and a pointed chin: this bird-like physiognomy, peculiar to the Dorian race, is still found to this day in Greece."

The peculiarity of the Greek profile is in the delicate, unbroken connection between the upper and lower part of the face. This puts the nose in finer harmony with the forehead, the seat of the intellectual power, and imparts to the nose itself an intellectual character; while if the upper part of the nose should be developed too prominently, the expression of the face would at once assume a more decidedly animal character. The full chin afforded, as it were, a solid foundation to the beautiful face. "The forehead had only a moderate development; not very high; a part of its elevation went to heighten the intellectual expressions of the other parts of the face. The

eye was full, round, and sparkling, with finely pencilled eyebrows, and curly hair, with rich bushy beard. The profile graphically expressed the well-balanced nature of the man, blending with the indications of a highly sanguine temperament a certain expression of reverie and thoughtfulness, which indicates the poetic and scientific disposition of the mind. Achilles was a fine specimen of a highly sanguine Greek temperament. In the well-balanced nature of the Greek we find the secret of his "genius."

With such fine natural endowments, the Greek was placed in a country where life was neither too toilsome nor too comfortable, where with but moderate labor three crops can be easily raised, where the choicest fruits are in abundance, and where temperance is promoted by the lightness of the native wine. At times when agricultural labor did not prove remunerative, commerce afforded splendid opportunities for lucrative activity. The sea invited to commerce in every direction. The numerous indentations of the coast gave to the country an air of individuality, symbolic of the many sidedness of Greek life. The many gulfs have a basin-like form similar to the capacious amphitheatre, alluring men to settle on the shores, promising a safe harbor for their ships. Scattered all around, in azure blue, are the beautiful peninsulas. The most beautiful is that of Attica. It affords the finest and most comprehensive view of the sea, with a glimpse of the Hymettos mountains and of the island of Chios in the east.

The mineral wealth of Greece—the yield of ore, iron, and precious metals, was also considerable. But, above all, they were fortunate in the possession of inexhaustible quarries of the choicest marble, which gave a powerful impetus to Greek statuary. The culture and customs of the Greeks took their cue from Greek nature. Beauty preside everywhere, lending its graceful prestige even to the necessities and trivialities of life. The head is free, uncovered, excepting on occasions when the helmet, or the travelling cap, or the sailor's hat become indispensable. Pantaloons resources were considered of barbarian taste—the legs were naked; and the whole, or part of the arms hung naked out of the outer garment (chiton). The *Himation* was thrown over the left shoulder, and wrapped round the back, then it was wound over or under the right arm, so that the tip again fell over the left shoulder. This *Himation*, or the *Chlamys*, a similar garment, only a little shorter, was a loose piece of woollen cloth, forming a rich drapery, adapted in such a manner to the body as to make the play of form transparent during every change of attitude; not hanging like a sack loosely around the body, or sticking fast to it like an orange peel, but which had to be worn in good earnest, in order to give to the garment a character of activity, animation, and individuality. But of course the gymnastic exercises afforded many opportunities of seeing the human body in its nakedness, and the artist did not stand in need of living models. *Heinse*

remarks with great justice, "that in modern times we neglect to cultivate the study of the nude human form. " We know more about the cut of the coat than about the "color of the skin underneath."

The Greek vessels, utensils, and implements were distinguished by marked simplicity and elasticity. They were becoming, without being extravagant, full of meaning and character. This is apparent to every one who has seen antique vases, lamps, candelabra, kitchen and table utensils, helmets, bucklers, or other weapons. Even the network of a sieve was beautified by some artistic figure; the weights on scales consisted in figures of gods; the checks to the theatres were represented by neatly carved little figures of animals. The spirit of Beauty and Art penetrated everywhere, and as the Greek loved and created beauty, he, and everything connected with his appearance and life, became an object of interest for Art and the artist.

We have only to look at the Borghese gladiator to become convinced how much the military and fencing exercises of antiquity contributed to develop the beauty and vigor of the physical man. "Neither is the Greek general the mere projector, the passive witness of the battle. " Alexander takes in person the command of his army, "and dashes upon the hosts of the enemy."

Again, the Greek orator addresses the people from the public market-place. His activity is as patent to the eyes of all, as that of the peasant or artist. The scholar, the poet, the philosopher, all stand boldly the brunt of public life, as full-souled members of a common humanity. Ministerial cabinets, studios, pharo-tables, dusty chancery courts, dwarfish, puny business people did not exist among the Hellenic people.

The sense of joy, together with the impressiveness of Greek life, is symbolized in the most characteristic manner in a religion full of cheerful and beautifying influences, and in the recreations and holidays connected with it. The Oriental parentage of the Greeks becomes apparent here in the Bacchanalia and Dionyses, and in the attending orgies and revels. "But even in the climax of the orgy a sense of beauty was always present, exciting a restraining influence over the wildest freaks of revelry and dissipation. And then there were the industrial orations and festivities, the gymnastic games at Olympia and other places." On such occasions the Greek shone in the transcendent splendor of Hellenic vigor and beauty. Such games became matters of worship. The Hellenic religious services principally consisted in representations, illustrative of the Greek wealth, the Greek statesmen, the Greek woman, the Greek youth, of Greek horses and cattle, and Greek temples, and Greek works of Art. The sad features of Orientalism, such as gloomy separation from the world, unnatural seclusion, morbid lucubrations on the one hand; and boundless licentiousness, odious self-immolation, and bloody sacrifices on the other, seem to have been overcome by Greek civilization. In the *mysteries* alone was the cloven foot of the sombre creed of the

East still painfully palpable. The general religion was kindly, cheerful, sunny, like the whole Greek nature, and the whole Greek life. The Greeks were the first nation with whom religion became a matter of voluntary individual choice, and with whom the spiritual concerns of the people were not under the exclusive control of ecclesiastical bodies. The mythological traditions of the Hellenists had not been intrusted to the care of theologians and priests. It was not in their power to concoct a special doctrine out of their traditions. Then tradition had been the household words of the national and popular poetry. They came right from the heart of the people, from the heart of Greek humanity. Priests and theologians had no more to do with it than philosophers or lawyers. Inspired singers and seers enlightened the people above their gods, and their duties to them and to humanity, and the pious Herodotus might well feel warranted in saying, that " Homer and Hesiod have created the gods of the Hellenists." Religious fanaticism was unknown among a people that did not refuse homage to any respectable divinity. Whatever doubts may have existed about the facts of the Grecian mythology, these doubts did not seem to have been entertained by the Greeks themselves.

"Whatever be thy name," exclaims the chorus in a prayer by Sophocles, "I beseech of thee and implore thy assistance!" In the Orient, all spheres of life, Art, science, politics, religion, ethics, centred in the omnipotent power of the priesthood. Not so in Greece. Every power of the human soul was left to its own free action in its own special sphere, and hence the remarkable development of Greek humanity. Never before and never since has a people passed through so many different experiences of human genius with so much beauty and glory. The dogmatic book or teacher could not rule over them with theories about right and wrong, about good and evil. The innate moral sentiment of the people created the code of morality, and promoted principles of virtue and religion. The moral and religious development of the human soul was not left to the care, to the discretion of the gods of Greece. No, no, no. Man himself, the Greek himself, created and ennobled his gods, by perfecting his imperfect representation of the Deity, through his incessant efforts to perfect his own soul, to develop more and more powerfully his personal moral sentiments. In this sense, it may be asserted, that the Greek poets have created the Greek gods. The moral ideal of the Hellenists, the Sophrosyn, or *moral good sense*, was the noble fruit of this independence of ethics from theology; the fruit of a sense of independence, and of free institutions, which could not be tampered with, neither by a hierarchy nor by a military government. The innate love and reverence for all things and thoughts heavenly and divine, the innate abhorrence for all that is ignoble and impure, the innate respect for moral laws and for the laws of the self-governing state, took in the Greek system the place of despotism and hierarchies. This noble atmosphere of freedom developed the intellectual and

aesthetical power of the people of Greece ; allowed it to reach a standard in Poesy and Art to which no other people, either past or present, has yet attained.

WOMAN NATIONALLY CONSIDERED.

THE GERMAN WOMAN.

WE propose to analyse the chief moral and mental characteristics of the prominent types of womanhood of our days—the German woman, the English woman, the French woman, the Italian woman, and the American woman—and it is only fair to state, that we do not mean to indulge in any extravagant raptures of maudlin sentimentality, or in any ecstatic strains of silly adulation.

On the one hand, we look upon the moral and intellectual standard of womanhood as the safest and noblest test of the Christianity, the humanity, and the civilization of any and every community ; on the other hand, from the artistic point of view, from that point of view, which has peculiar claims upon our attention, we naturally look upon woman as the living exponent of those rules of beauty and gospels of taste, which Art endeavors to symbolize. Nor can we forget that the hallowed lesson, which is brought home to most of us by the sacred influences of a pure-souled mother, or sister, or a harmoniously-developed wife, is corroborated by the teachings of the Gospel, by the records of history, and by the annals of the Fine Arts and of literature.

Woman, the first and the last at the sepulchre ; woman, the inspiring spirit of the religion and humanity of the middle ages ; the guardian angel of the Christ-loving crusader, and the deity of the love-sick troubadour ; woman, the helping friend of great world-discoverers, and the saviour and avenger of nations and of colossal national wrongs ; here Isabella supporting Columbus, there Joan of Arc saving France,—Madame Roland and Maria Antoinette dying on the guillotine, and Charlotte Corday stabbing Marat,—Beatrice and Laura hovering around Dante's and Tasso's imagination, and the noble band of poets clustering around the thrones of Elizabeth and Anne. Again the spiritual nature of womanhood, leaving its divine mark upon the spirit of our own age—here, in musical development, as in Jenny Lind and Sontag, or in poetical genius, as in Mrs. Browning ; or in the still higher moral beauty of philanthropical exertion, as in Florence Nightingale and Dorothea Dix.

Yet however resplendent the reputation which these noble women have earned in the Temple of Fame, we cannot forget that only comparatively few women have opportunities afforded to them to imprint their names upon the tablets of history. Apart from the sublime galaxy of women, who, in our country, devote themselves to the heroic task of educating the young, and who perform great and noble deeds of humanity, whose names may never be lisped forth, excepting in the grateful hearts of their loving pupils ; apart from all these, there are millions and

millions of women in the world at large, who do, and have at all times, exerted a great moral influence upon society, without being conscious of it. Their ministry is so chastely enshrined within the veils of private life, and the good which is done by them is done so unobtrusively—most of us are so reluctant to trace the ideas which animate our motives back to those who have sown them in our hearts—that we really think that while there is a great deal of unmanly, foolish talk and outward adulation of woman, there is yet but too slow a recognition of the sterling, spiritual elements of her nature. These elements, since they were first acknowledged by the divine sagacity of Jesus, have ever since steadily progressed, until now, in our days, they begin to assert their power boldly in social, religious, literary, and artistic life, and they are evidently destined to assist the providential consummation of the historical progress of Christianity and humanity, by blending more powerfully, the remorselessly aggressive, physical, and mental strength of man's brains with the divinely patient, spiritual, and moral tenderness of woman's heart.

It is obvious, however, that women, like men, present different moral and mental idiosyncrasies in different countries ; and deeply impressed with the conviction, that much can be done towards the improvement of the various types, by acting out on a comprehensive educational scale, the naive fable of the blind and the lame man,—the latter showing the way while the blind man carried him smoothly along,—we wish to point to the various distinctive characteristics of various classes of women, trusting that, especially in our country, with its mission to develop a new humanity by carefully throwing out the bad features of previous civilization, and by anxiously incorporating all the good features of other races and countries, such departments of speculation and analytical remark will find an echo in many thoughtful minds.

We begin with the German woman, not from any partial feeling, but from a sense of historical propriety. Shrinking, as we do, for our own sake, and for the sake of our readers, from all tedious and trite historical disquisition, we simply point to the one great leading fact in the history of feminine civilization, viz. : to the high social and intellectual position which was assigned to woman by the Germans, in the remote days of antiquity, by the very Huns and savages, who put their broad, Dutch, barbarian feet upon the classic pavement of Rome.

The first victor over the Romans was called Herrman, to symbolize the idea of the commanding genius of a ruler and the common duties of humanity in one and the same word ("Herr" meaning ruler, "Mann" meaning man), and according to the same name-giving authority, woman was called Frauenzimmer. The chief reception room in every house, presided over by the lady, being called lady's room or *frauen-zimmer*, the old Germans, whose bumps of reverence were evidently more sharply developed than their aesthetical bumps, took room and lady all in a lump, and to mark their deference for the lady, they called her